

УДК 745:76

DOI:10.30857/2617-0272.2024.2.2

^{1,2}LI XIAOMIN, ¹KOLOSNIHENKO O. V.¹Kyiv National University of Technologies and Design, Kyiv, Ukraine²Shaanxi University of Science & Technology, Xi'an, People's Republic of China

A STUDY OF NARRATIVE LANGUAGE IN TRADITIONAL CHINESE CHARACTER GRAPHICS

Purpose: the forms of traditional Chinese character graphic narrative expression and their ideological causes are analysed, focusing on the combination of the original meaning of the characters and the relationship between characters and diagrams, revealing the system's function and organisation, so as to summarise the design forms and techniques involved.

Methodology. The ideological and stylistic foundations of graphic narratives of Chinese characters are analysed using the literature induction method and interdisciplinary research method. It also combines the case study method to analyse the narrative mechanism of typical expression forms.

Results. In terms of narrative expression, it is pointed out that traditional Chinese character graphic design is influenced by the culture of Chinese characters and national ideology, thus summarising the typical forms of expression, including textual pictorialisation, meaning concealment and multiple visual levels.

Scientific novelty. Combining the theories of philology and culture, it combs through the ideological lineage of traditional Chinese character graphic narrative design, and seeks to explain the formal differences with similar works in Europe and the United States, in order to highlight the nationalised characteristics of the design.

Practical significance. The study is conducive to helping designers recognise the essence of traditional Chinese design thinking and understand the rules of elemental organisation and expression at a narrative level, in order to inspire them to create innovative designs in their practice.

Keyword: Traditional style; Chinese character graphics; narrative expression; character-picture relationship; cultural factors.

Introduction. Narrative is an innate instinct of human beings and one of the driving forces behind their cultural and creative activities. In group life, people use narratives for the purpose of exchanging information, justifying experiences and communicating them, in order to bond relationships and disseminate knowledge. As the main narrative medium, characters and graphics have their own advantages in expression, the text composed of characters is good at the expression of temporal relations, while graphics are good for the presentation of space. In order to break through the limitations of both, people think of using isomorphism to achieve complementary effectiveness. And character graphics is one of the special forms, it is both characters and graphics, through the interweaving of form and meaning penetration,

the formation of one plus one is greater than two of the connotation of the expression [1]. Here, the characters support the skeleton of the work's form and lay the foundation of meaning, while the graphics provide a more figurative visual element that enriches the expression of meanings such as record, illustration or symbolism, and finally, the work achieves a narrative effect under the effect of intertextuality. In China, the design and application of Chinese character graphics has a long history, and under the influence of national culture, its modelling features and narrative style have presented a unique appearance. Many classics, despite their age, still have the power to evoke emotional resonance through the moving stories depicted in their images. From the traditional works, we can see that many techniques of combining

form and meaning play a key role in the narratives, which allow a large amount of social and cultural information to be carried in different application environments, effectively displaying the valuable pictures of the material and spiritual realms of a specific era. And the implied creative thinking and expression methods are undoubtedly of great inspiration and reference significance in the current design practice.

Analysis of previous researches.

Narratology as a discipline emerged in France in the 1960s, and the field of study was initially limited to literature. With the rapid development of the discipline, after the 1990s, the trend of interdisciplinary and cross-media is obvious, and image narrative is precisely a popular research direction expanded from this. In China, some famous scholars have also devoted themselves to the exploration of this field in recent years, such as Professor Long Diyong, who raised the issue of shifting the research point of view from the time dimension to the space dimension, and Professor Liu Tao, who explored it from the perspective of visual rhetoric. In the study of Chinese character graphics, the introduction of narrative theory has undoubtedly opened up new horizons for designers and helped them find new creative ideas, such as Professor Chen Nan's attempt to make use of the elements of ancient Chinese characters to carry out visual narratives is a meaningful research topic. However, as a design type with Chinese features, the corresponding narrative research on Chinese character graphics is still in the initial stage, such as cultural influences, relationship between characters and images, and formal expression, etc., which leave room for researchers to explore in depth.

The results of the research and their discussion.

1. Influence of Chinese Character Culture Gene. The development of Chinese characters has gone through many changes in the long course of history, and no matter how the glyphs are adjusted, corresponding Chinese

character graphics rich in the colours of the times can be seen to appear and form certain decorative and narrative features. These works with classical flavour have a strong artistic vitality, the important fulcrum of which is the Chinese character civilisation under the traditional Chinese culture. When we talk about the narrativity of classical Chinese character graphics, it is necessary for us to look for the relevant factors from the nation's own writing system, and to see through the organisational rules and the roots of their formation, in order to reveal the mechanism of the formation of the narrativity. For traditional works, the important fulcrum of their unique artistic form is the Chinese character civilisation, which is embedded in traditional Chinese culture. In the narrative expression of Chinese character graphics, the pictorial and ideographic components of the Chinese character construction law provide the basis for design creativity, while the shape features of the characters themselves directly influence the organisation of the corresponding elements.

Chinese Character Conformation Methods. From the point of view of character construction, some of the Chinese character forms carry a certain graphic-narrative character, which is determined by its hieroglyphic basis and composite construction method [2]. In the preface to *Shuo Wen Jie Zi (Analytical Dictionary of Characters)*, Xu Zhen, a literalist of the Eastern Han Dynasty (25-220 A.D.), describes how Cang Jie, the historian of the Yellow Emperor, was inspired by the shape of the footprints of birds and insects, and then created characters [3]. Although this is only a legend, it shows that the way the ancients created the original Chinese characters was by observing objective things and recording their forms as ideograms, which led to the birth of pictograms [4]. Some of the composite structures of Chinese characters are essentially based on hieroglyphs, which are combined and changed to express new meanings. The "huiyi character (ideogram)" in the "six ways of constructing Chinese

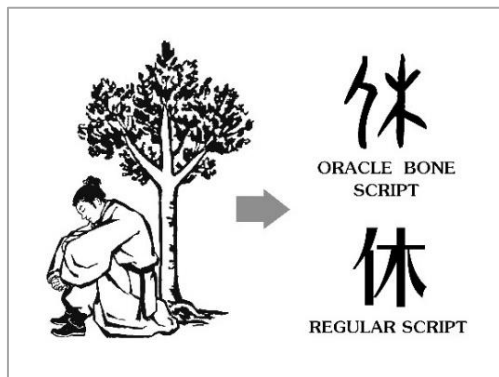


Fig. 1. Illustration of the structure of the character "休(rest)",
Source(s): Authors own creation

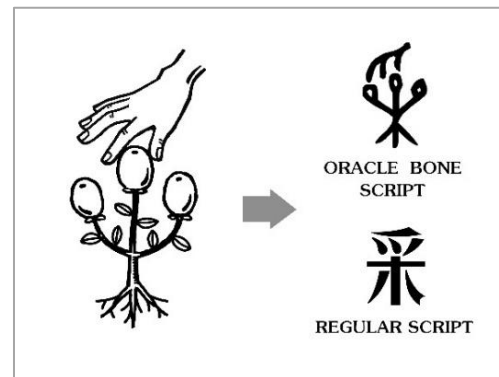


Fig. 2. Illustration of the structure of the character "采(pick)",
Source(s): Authors own creation

characters" is a typical example of this, and its narrative character is very obvious. For example, the Chinese character "休(rest)", written as "休" in oracle bone script, is composed of the pictograms "亻(person)" and "木(wood)", which together represent a person leaning against a tree and resting (Fig. 1) [3]. Another example is the character "采 (pick)", which is written in the oracle bone script as "采", and its top and bottom structure shows a hand (爪) picking the fruits of a plant (采) (Fig. 2) [3]. It can be seen that in this type of Chinese character structure, the pictographic form allows the reader to recognise things more intuitively, and the isomorphism realizes the superposition of meaning. This kind of expression suggests the sequence of actions before and after the story characters with the most crucial momentary images, so that the viewer will have the awareness of the flow of time after reading, thus achieving the purpose of the narrative.

Of course, in design of Chinese character graphics, designer's reference to the laws of character formation often carries a self-consciousness, and this behaviour should not be seen merely as simple retrofitting or copying, but rather as a creative extension based on the origin of this idea. Firstly, as conventional design techniques, pictograms and isomorphisms often play a direct role in the effectiveness of narrative expression in the creativity of character graphics, which have

been seen in classic works throughout the ages. The fact that these techniques have been passed down in folklore and are still in use today also proves that there is a commonality of creative concepts under the same cultural cornerstone. On the other hand, the study of the laws of Chinese character formation is conducive to our understanding of the original meaning of Chinese characters and the revelations we can draw from them, so that we can achieve a breakthrough of thinking in association, and ultimately obtain valuable elements for new creations.

1.2. Features of Character and Graphic Combination

The forms of Chinese character graphics are varied, ranging from single character works to multiple character combinations, and offer great flexibility and richness in terms of narrative expression. The formation of formal superiority has much to do with the framework of the shape of the Chinese characters, the direction of the writing arrangement and the structure of the language. Visually, Chinese characters are typically square, and individual characters are usually constructed within a rectangular grid, which gives their form a strong appearance of stability and rigour. In design creation, this shape characteristic is conducive to the adaptation of a variety of modelling techniques, and easy to obtain a better visual effect. For example, it is popular in Chinese

folklore to have home decor prints of quotations or proverbs, most of which will consist of four characters decorated with pictures within the Chinese characters, where a single character is a picture with a separate meaning, and the whole sentence connects each individual picture. However, it is very difficult to use this form in alphabetic text graphics because the length of sentences made up of letters can be very large, in which case the visual effect is hardly guaranteed to be perfect if each word is required to form a separate picture. Therefore, the shape composition of Chinese character graphics has its own uniqueness, which is not suitable to be viewed in complete equivalence with alphabetic text graphics, and the idea that any design technique can borrow from each other across the cultural basis is lacking in consideration.

Here, the linkage of various visual elements are all means, and different choices of materials and the way they are handled can produce different meanings. Sometimes, even the same elements can interpret different stories due to their different guidance to the viewers visual order in different combinations. The richness of visual forms contributes to the diversification of narrative mechanisms, giving Chinese character graphics an individual style of narrative expression that is different from that of other text types, which is the important research value of this paper.

2. Relationship Between Characters and Images. When two elements, language and image, form a text according to a specific combinatorial logic, they actually constitute a new kind of narrative relationship, which is the language-image narratives [5]. In terms of the way information is presented, linguistic representations can only unfold along a fixed linear logic, whereas pictorial representations extend in the spatial dimension, and their basic informational principle is diagram, i.e., responding to questions of meaning by means of pictorialisation [6]. Thus, language and images actually correspond to different cognitive processes and behaviours [7]. It is

worth noting that in the case of Chinese character graphics, the "language" involved is the language of writing, i.e. Chinese character. When readers are confronted with the work in question, they will have different information-receiving mentalities towards the textual and graphic elements. This means that the processing strategies adopted by designers, including the way elements are selected and combined, will inevitably lead to the creation of different intertextual relationships, resulting in different meaningful outcomes.

The argumentative structure of language and image in terms of the language-image relationship is mainly reflected in two basic kinds of intertextual narratives, the dominant narrative and the dialogue narrative. In the system of interpretation, if either language or image dominates or governs, it corresponds to dominant narrative; furthermore, if both unfold along different narrative dimensions and exhibit characteristics of dialogue, then it corresponds to dialogue narrative [5]. Traditional Chinese character graphic works have both forms in their narrative expression, but their outward expressions and inner spiritual concepts are different from those of traditional Western academic thought, and this is particularly evident in the broad category of works in which characters and graphics coexist. According to the traditional view of Western philosophy, language is the soul of representation, while images are superficial and uncertain. In language-image narration, images are often in a subordinate position. It was not until the mid-twentieth century, against the backdrop of the rise of visual culture studies, that scholars proposed the theory of visual argumentation, which argued that images had the potential to lead audiences to rational thought, thus propelling visual argumentation to a rhetorical position on a par with verbal argumentation [8]. In the history of ancient Chinese thought, there has been a discussion comparing the expressive abilities of characters and images [9]. However, Chinese people tend to carry a certain innate special emotion

towards images, and in the character-picture relationship, designers and scholars have always tried hard to find effective ways to make images fully demonstrate the role of meaning representation. If we look at the cultural roots of this idea, we must go back to the origins of the Chinese characters and the construction of their forms.

In China, "homology between characters and pictures" is a classic academic proposition. As early as the Tang Dynasty (618-907 A.D.), the Chinese painter and art theorist Zhang Yanyuan had already put forward this viewpoint. In his work "Records of Famous Paintings Through the Dynasties", he mentioned that the reason for the "homology" lies in the fact that both character and picture are forms of depicting objective objects, and early Chinese characters were essentially pictographs [10]. Subsequently, successive generations of scholars have continued to develop and refine this theory along these lines, arguing that characters and images not only share a common origin in the way they are produced, but also share many similarities in the way they are expressed and the role they play [11]. This explains why the Chinese do not have an inherent bias towards character-picture relationships in design, as evidenced by the large number of flexible and varied narrative forms used in traditional Chinese character graphics.

3. Representative Forms of Expression.

In terms of narrative expression, traditional Chinese characters are composed of graphic forms in a variety of ways. Through the analysis of a large number of cases, we can find a number of highly Chinese creative techniques, of which the more representative ones are character pictorialisation meaning concealment and overlaying of multiple visual levels. These formal methods reflect the typical design thinking of predecessors, and the excellent works produced by their application are handed down and become the model for future generations to learn and imitate.

3.1. Character pictorialisation. Chinese characters are innately pictorial, which is a result of the way our ancestors viewed things and drew images. Early calligraphic styles of Chinese characters had very strong pictorial features, such as oracle bone inscriptions and seal scripts. However, in the long process of evolution, the shape of Chinese characters has not remained unchanged. For the sake of facilitating writing and enriching expression, people have continuously processed and transformed the shape of Chinese characters, and in the process, the figurative features have gradually faded away, and more concise and abstract forms of strokes have been substituted, and an independent writing system has been formed. Nowadays, although the simplified Chinese characters commonly used in mainland China have weakened their hieroglyphic features compared with those of ancient times, the corresponding stylistic foundations are still vaguely visible. As a matter of fact, the pictorial representation of Chinese character forms is one of the basic methods of Chinese character graphic creation. Of course, this is not a simple revivification of hieroglyphs, but more of a creative extension of the methodology based on which the resulting images appear richer in both content and meaning. In practice, creators tend to give due consideration to the ways in which characters and graphics are intertextualised in the application scenario, the particular context and cultural background, and then select the most expressive and information-intensive solution to organise the picture.

During the Spring and Autumn and Warring States Periods in China (770-221 B.C.), there was a popular decorative art character, Bird and Insect Seal Script, which was a variation of the seal script that was the prevailing calligraphic style at that time, and was usually seen on objects such as bronzes, seals, and eaves tiles. This kind of Chinese character graphic simulates the shapes of people, birds and insects with strokes, and composes a thousand different pictures through zigzagging

lines, with the regularity of patterns and the simplicity of primitive paintings.

Among them, the inscription on the bronze *Wang Ziwu Tripod* unearthed in Nanyang, Henan Province, is a classic in the works of Bird and Insect Seal Script, which records the purpose of the cast tripod in 84

characters and praises the owner's merits (Fig. 3) [12]. With incomparable artistic imagination in the design of the inscriptions, the creators processed and transformed the glyphs in a figurative way, so that they departed from simple symbolic expressions and presented a series of pictorial scenarios.

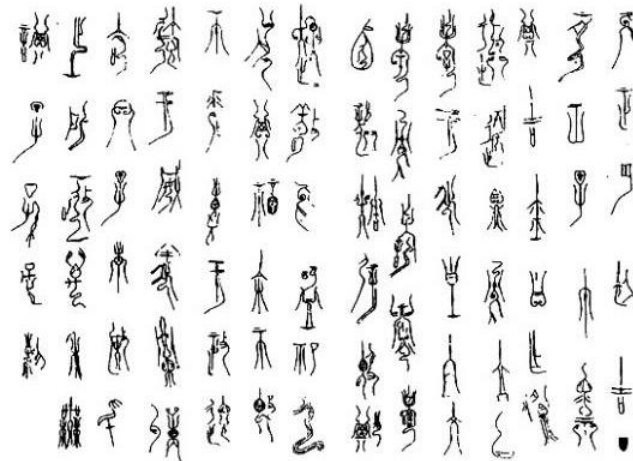


Fig. 3. *Wang Ziwu Tripod Inscription*, Designer unknown, Spring and Autumn Period (770-476 B.C.) [16]

| ENGLISH | SON | GRANDSON | FILIAL PIETY |
|--|-----|----------|--------------|
| <p>WANG ZIWU TRIPOD BIRD-WORM SEAL SCRIPT Decorative font</p> | | | |
| <p>ILLUSTRATIONS OF WANG ZIWU TRIPOD BIRD-WORM SEAL SCRIPT</p> | | | |
| <p>SEAL SCRIPT Ancient writing style</p> | | | |
| <p>ILLUSTRATIONS OF ORIGINAL MEANING OF CHARACTERS</p> | | | |
| <p>REGULAR SCRIPT Contemporary writing style</p> | 子 | 孙 | 孝 |

Fig. 4. Comparison and illustration of different font shapes, Source(s): Authors own creation

When we compare the bird and insect seal script of the *Wang Ziwu Tripod* inscription with the everyday writing type of seal script, and analyse the characters "子(son)", "孝(filial piety)" and "孫(grandson)", the design features of the work can be presented (Fig. 4). The word "子" is a pictogram, and its seal script form imitates the human body standing with its hands raised, meaning "son" [3]. The character graphic "子(son)" in the *Wang Ziwu Tripod* is enriched by the detailing of the head, with the torso and feet lengthened and tilted, presenting an energetic posture, as if the figure is immersed in a joyful movement [13]. The characters "孝(filial piety)" and "孫(grandson)" both contain the component "子", so their meanings are related to "son". In the seal script character for "孫(grandson)", the left side is "子(son)" and the right side is "系(representing association with knotted ropes)", which together means «the continuation of the son» [3]. In the *Wang Ziwu Tripod*, the character "子(son)" essentially depicts a person carrying a knot in his hand, but due to the tilt of the character and the staggered position of the components, the viewer is more likely to visualise it as a parent walking with a child in tow. In addition, looking at the seal script form of the character for "孝(filial piety)", it consists of two parts, the upper part being "老(elder)" and the lower part being "子(son)", meaning that the adult son is carrying his aged father (or mother) on his back [3]. The character for "孝(filial piety)" in the *Wang Ziwu Tripod* has the character for "子(son)" narrowed down and placed in the middle of the character for "老(elder)", and the whole image is depicted as a father or mother carrying a young child in her arms and sitting with her legs bent [13].

Obviously, in the design of the bird and insect seal script of the *Wang Ziwu Tripod*, the choice of graphic elements and the way they are combined are based on the laws of Chinese character formation. However, in the secondary creation, the creator did not stick to the interpretation of the original glyphs. Without affecting the character recognition function, he

has made bold artistic treatments to the graphics to bring the images closer to the real life in order to realise the expression of true emotions. Here the characters and pictures are the same, the meaning of the characters is also the meaning of the pictures, and there is no need to differentiate between the dominant and the subordinate from the level of narrative relationship. This is a typical example of how the theory of "homology between characters and pictures" reflects in the work.

3.2. Meaning concealment. As we know, time, place, person and events are the basic elements of a narrative, and out of the specificity of the carrier form, Chinese character graphics do not necessarily express these elements directly in the narrative, but take some hidden ways to deal with them. The so-called hiding method is to replace the image of another thing with the image of one thing on the basis of the internal meaning correlation of different things, and apply it in the work. When one reads the work, the true meaning implied is deciphered through the identification of correlations. The use of such a technique must pay attention to two key points: the choice of rhetorical devices and the achievement of a consensus of meaning.

As an art of modifying language, rhetoric has "the function of finding out possible persuasion methods on any issue" [14]. In the narration of visual works, its application helps to break through the limitation of picture space and strengthen the expression of meaning. It is worth noting that there is a difference in the object of study between traditional and visual rhetoric, "while traditional rhetoric emphasises the strategic use of linguistic symbols, the study of visual rhetoric turns to visual topics characterised by multidimensionality, dynamism and complexity" [5]. Although Chinese character graphics gather elements of both text and graphics, common concealment techniques in narrative expression are still dominated by visual rhetoric based on pictorial carriers, such as borrowing, metaphor, and symbolism.



Fig. 5. Paper-cut *Eight immortals Greeting Longevity*, Designer: Han Yan, Contemporary Era [17]

On the other hand, the successful application of concealment techniques requires a meaningful consensus as a prerequisite. This requires a state in which the members of a group or society agree on the understanding and identification of a certain concept, value, or goal. This means that the hidden elements in narrative design and their related interpretation logic must have a certain basis of cultural consensus among the target audience. In China, works with traditional cultural themes are an important content category in Chinese character graphics, possessing a large volume of design and usage. They are often based on myths and legends, historical allusions, literary stories and other familiar content as the subject matter of creation, and have the prerequisites necessary for the application of hidden techniques, so the relevant creative achievements are very rich.

Taking Hebei folk paper-cut *Eight immortals Greeting Longevity* as an example, this Chinese graphic work based on myths tells the story of eight immortals traveling across the sea to celebrate the queen of heaven's birthday (Fig. 5). The main body of the picture is a single character "寿(longevity)", and the shape outline is filled with various graphics. In the mythological story, the eight immortals were on

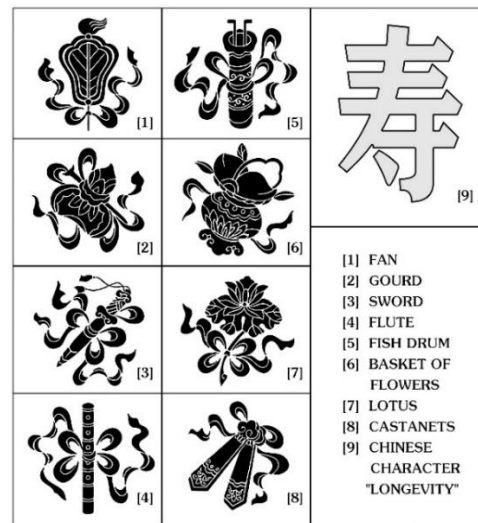


Fig. 6. Chinese folk pattern *Hidden Eight Immortals* and Chinese character "寿(longevity)", Designer and era unknown [18]

their way to the birthday banquet when they were blocked by the Dragon King. So, they took out their respective magic weapons and used their spells to successfully repel the enemy and arrived at the event in time to offer their birthday gifts. In the work, we cannot see the eight immortals as the protagonists of the story, but this does not mean the absence of meaning symbols, they exist in a way of borrowing. As a substitute for the figures, the eight immortals' magic weapons are gourd, fan, sword, lotus flower, flower basket, fishing drum, flute and jade board, which are called the "Hidden Eight Immortals" in folklore (Fig. 6) [15]. In addition, together with peaches, magpies, pomegranates and other auspicious motifs, they form part of the graphic elements of the work. Against the background of the integration of character and graphic meanings, even if the drawing of the image of the magic weapon in the picture is not very clear, it is still easy for Chinese people, based on the knowledge reserve of the national culture, to associate the story of the Eight Immortals celebrating longevity with the hints of details.

As a typical symbol of Chinese longevity culture, the picture "Hidden Eight Immortals", like the character for "寿(longevity)", has the function of expressing the theme

independently, so the graphic and character elements here belong to a parallel dialogue in the narrative. This hidden technique alludes to the implicit feature of Chinese emotional expression, subtly placing the emotions and expectations that cannot be adequately expressed in character into the story of the picture, which has the effect of expanding the depth of the content of the work.

3.3. Overlaying of multiple visual levels. Traditional works in Chinese character graphics are static with limited number of characters, and when faced with complex narrative plots, they don't have the language ability to express themselves as fully as novels or films do, but there are always smart ways to solve the problem. In their creations, designers can take advantage of the classical literary genres to create multiple visual layers in the form of Chinese paintings, so as to tell complex stories in different time-space relationships. The visual hierarchy referred to here is partly

formed by factors such as the organisation of shapes or the matching of colours, which divide the elements of the picture into groups and express their meaning according to their own laws. On the other hand, in order to expand the narrative volume, some works adopt the form of short sentences, where strokes and pictures form individual Chinese characters, which in turn form sentences, and thus the visual hierarchys can be reflected in the structure of the "character-sentence". Although they have a more complex visual structure, through the careful layout of the designer, the material elements and the meaning elements can be synthesised together into a unified whole, and make it have an organised visual hierarchy. As the reader enters the reading, the visual hierarchy can effectively advances the organisation of the fragmented elements in a certain order, resulting in different spatio-temporal effect, and ultimately in the description of the details of the story.



Fig. 7. Bamboo Forest Couplets, Designer unknown. Qing dynasty [19]



Fig. 8. Comparison of character prototype and design drawing in Bamboo Forest Couplets [19]

Of course, the rich visual hierarchy implies the diversity and complexity of the elemental components. Although these elements may have the ability to compose and represent independently, however, in the overall system, they are interconnected and organically integrated, working together to express the theme. For example, in *Bamboo Forest Couplets*, some individual images without people, such as the book case with a vase and flowers in the mud, seem to be purely descriptive of scenery, but as long as the upper and lower images are linked, it is not difficult to realise that this is an indirect way of introducing the protagonist's daily routine of reading in front of the case and planting flowers, which is essentially also a part of the narrative. In addition, the individual images of each Chinese character graphic here do not have the typical features of a chronological ordering, and thus cannot be seen as a linear form of narrative. However, they are more like the "montage" –style sequence of shots in a film, which organically unites the contents of different time and space, and the readers will convert them into expressions with certain meanings in the process of reading, and finally synthesise a complete picture of life. Although in practice, the superposition of multiple visual layers will greatly increase the difficulty of design, the clever use of its techniques can indeed expand the capacity of narrative expression for the Chinese character graphics, and readers can also experience the sense of time flow brought about by the synaesthesia effect in the visual order, thus

effectively increasing the readability and interest of the work.

Conclusion. Chinese character graphics, a splendid flower of Chinese culture, has become richer in design forms as the Chinese character system has matured. For thousands of years, people have tirelessly explored the innovation of Chinese character graphics under the concept of traditional national culture, and the light of wisdom presented from traditional works is obvious to all. From a narrative point of view, the laws of construction of Chinese characters lay the foundation for creative thinking, while the square frame of Chinese characters contributes to the individuality of the form. In addition, under the influence of the Chinese culture's idea that "homology between characters and pictures", the relationship between characters and images in traditional Chinese character graphics is also different from the European and American systems, in that the graphics can play a more active role in expressing meaning, rather than simply being subordinate to the characters. On this basis, some typical narrative techniques have emerged, which use pictorial images to convey meaning, rhetorical devices to express implied plots, and multiple visual layers to construct events. It is an effective way to understand the modern transformation of traditional culture by analysing the rules of visual textual interpretation of traditional Chinese character graphics to understand the narrative mechanism of different contexts in the system, which has a positive value for inspiring innovation in practical design.

Література:

1. 潘鲁生. 传统汉字图形装饰. 文艺研究. 2006. № 08. P.104-108,168. URL: <https://www.cnki.com.cn/Article/CJFDTOTAL-WYYJ200608014.htm> (Last accessed: 01.05.2024).
2. 陈楠. 中国古文字叙事设计——探索汉字创新设计与传播新路径. 美术观察. 2024. № 02. P. 17-19. URL: <https://www.cnki.com.cn/Article/CJFDTotal-MSGC202402004.htm> (Last accessed: 01.05.2024).
3. 许慎. 说文解字. 中华书局. 2023. 370 p.

4. 姜亮夫. 古文字学. 重庆出版社. 2019. 155 p.
5. 刘涛. 语图论:语图互文与视觉修辞分析. 新闻与传播评论. 2018. Vol.71. № 01. P. 28-41. URL: <https://www.cnki.com.cn/Article/CJFDTOTAL-WHDS201801005.htm> (Last accessed: 01.05.2024).
6. Gombrich, E. H. The image & the eye: Further studies in the psychology of pictorial representation. Phaidon Press, 1994. 320 p.
7. Dillard, J. P., & Peck, E. Affect and Persuasion: Emotional Responses to Public Service Announcements. Communication Research. 2000.

Vol. 27. № 4. P. 461-495. <https://doi.org/10.1177/009365000027004003>

8. Birdsell, D.S., & Groarke, L. Toward a Theory of Visual Argument. *Argumentation and Advocacy*, 1996. 33, 1-10. URL: <https://api.semanticscholar.org/CorpusID:141315531> (Last accessed: 01.05.2024).

9. 龙迪勇. 空间叙事学. 生活·读书·新知三联书店. 2015. 571 p.

10. 张彦远. 历代名画记. 中州古籍出版社. 2016. 274 p.

11. 徐建融. “书画同源”和“诗画一律”. 国画家. 2008. № 4. P. 2-4. URL: <https://www.cnki.com.cn/Article/CJFDTOTAL-GHJI200804006.htm> (Last accessed: 01.05.2024).

12. 王巍. 中国考古学大辞典. 上海辞书出版社. 2014. 900 p.

13. 吕胜中. 意匠文字——凤卷. 中国青年出版社. 2000. 528 p.

14. 亚里士多德. 修辞学. 罗念生, 译. 上海人民出版社. 2006. 440 p.

15. 田源. 文化人类学视域下“八仙”信仰溯源及特征分析. *中国民族美术*. 2023. № 1. P. 44-49. URL: <https://www.cnki.com.cn/Article/CJFDTOTAL-MZMS202301008.htm> (Last accessed: 01.05.2024).

16. 中国最早的“美术字”——《王子午鼎》铭文拓片、释文. 2022. URL: http://www.360doc.com/content/22/0217/16/9305059_1017821447.shtml (Last accessed: 01.05.2024).

17. 韩艳剪纸艺术馆. 2023. URL: <https://www.puchedu.cn/jianzhi/df337721611201d6.html> (Last accessed: 01.05.2024).

18. 暗八仙. 2023. URL: <https://huaban.com/pins/2164995422> (Last accessed: 01.05.2024).

19. 武强年画精品展. 2022. URL: <http://www.helib.net/2022/wqnh> (Last accessed: 01.05.2024).

References:

1. Pan, L. (2006). The Graphic Decoration of Traditional Chinese Characters. *Literature Research*, 08, 104-108,168. URL: <https://www.cnki.com.cn/Article/CJFDTOTAL-WYYJ200608014.htm> (Last accessed: 01.05.2024) [in Chinese]

2. Chen, N. (2024). Narrative Design of Ancient Chinese Characters -- Exploring New Ways of Innovative Design and Dissemination of Chinese Characters. *Art Observation*, 02, 17-19. URL: <https://www.cnki.com.cn/Article/CJFDTOTAL-MSGC202402004.htm> (Last accessed: 01.05.2024) [in Chinese].

3. Xu, S. (2018). *Shuowen Jiezi*. Beijing United Publishing Company.

4. Jiang, L. (2019). *Palaeography*. Chongqing Press.

5. Liu, T. (2018). On Verbal-visual Relation: Verbal-visual Intertextuality and Visual Rhetoric Analysis. *Journalism & Communication Review*, 71(01), 28-41. URL: <https://www.cnki.com.cn/Article/CJFDTOTAL-WHDS201801005.htm> (Last accessed: 01.05.2024) [in Chinese].

6. Gombrich, E.H. (1982). *The image and the eye: Further studies in the psychology of pictorial representation*. Phaidon Press.

7. Dillard, J. P., & Peck, E. (2000). Affect and Persuasion: Emotional Responses to Public Service Announcements. *Communication Research*, 27(04), 461-495. <https://doi.org/10.1177/009365000027004003>.

8. Birdsell, D.S., & Groarke, L. (1996). Toward a Theory of Visual Argument. *Argumentation and Advocacy*, 33, 1-10. URL: <https://api.semanticscholar.org/CorpusID:141315531> (Last accessed: 01.05.2024).

9. Long, D. (2015). *A Studie of Spatial Narrative*. Life Reading New Knowledge Sanlian Bookstore.

10. Zhang, Y. (2016). *Records of Famous Paintings Through the Dynasties*. Zhongzhou Ancient Books Publishing House.

11. Xu, J. (2008). "Homology between characters and pictures" and "Uniformity of poetry and painting". *Chinese flower-and-bird painting*, 04, 2-4. URL: <https://www.cnki.com.cn/Article/CJFDTOTAL-GHJI200804006.htm> (Last accessed: 01.05.2024) [in Chinese].

12. Wang, W. (2014). *Dictionary of Chinese Archaeology*. Shanghai Dictionary Publishing House.

13. Lv, S. (2000). *Artistic Calligraphy - Phoenix Scroll*. China Youth Publishing House.

14. Aristotle. (2006). *Rhetoric*. (Luo Niansheng, Trans.). Shanghai People's Publishing House.

15. Tian, Y. (2023). The Origin and Characteristics Analysis of the 'Eight Immortals' Belief from the Perspective of Cultural Anthropology. *Chinese National Art*, 01, 44-49. URL: <https://www.cnki.com.cn/Article/CJFDTOTAL-MZMS202301008.htm> (Last accessed: 01.05.2024) [in Chinese].

16. China's Earliest "Artistic Calligraphy" - *Wang Ziwu Tripod* Inscription, Interpretation. (2022). URL: http://www.360doc.com/content/22/0217/16/9305059_1017821447.shtml (Last accessed: 01.05.2024) [in Chinese].

17. *Han Yan Paper-cut Art Museum*. (2023). URL: <https://www.puchedu.cn/jianzhi/df337721611201d6.html>

[6.html](#). (Last accessed: 01.05.2024) [in China]

18. Hidden Eight Immortals. (2023). URL: <https://huaban.com/pins/2164995422> (Last accessed: 01.05.2024) [in Chinese].

19. Wuqiang New Year paintings exhibition.

(2022). URL: <http://www.helib.net/2022/wqnh> (Last accessed: 01.05.2024) [in Chinese].

^{1,2}ЛІ СЯОМІН, ¹КОЛОСНІЧЕНКО О. В.

¹Київський національний університет технологій та дизайну, Київ, Україна

²Шеньсійський університет науки і технологій, Сіань, Китайська народна республіка

ДОСЛІДЖЕННЯ НАРАТИВНОЇ МОВИ У ТРАДИЦІЙНІЙ КИТАЙСЬКІЙ ІЄРОГЛІФІЧНІЙ ГРАФІЦІ

Мета: проаналізувати форми графічної наративної репрезентації традиційних китайських ієрогліфів та їхню ідеологічну генезу, зосередившись на поєднанні первісного значення ієрогліфів і взаємозв'язку між ієрогліфами та схемами, виявити функції та організацію системи, щоб узагальнити задіяні дизайнерські форми і техніки.

Методи дослідження. Ідеологічні та стилістичні основи графічних наративів китайських ієрогліфів проаналізовано за допомогою методу літературної індукції та міждисциплінарного методу дослідження. У поєднанні з методом кейс-стаді типові форми вираження аналізуються з точки зору наративного механізму.

Результати. З точки зору наративного вираження, зазначено, що традиційний китайський ієрогліфічний графічний дизайн знаходиться під впливом культури китайських ієрогліфів і національної ідеології, таким чином узагальнюючи типові форми вираження, включаючи текстову піктографізацію, приховування сенсу і множинні візуальні рівні.

Наукова новизна. Поєднання теорій філології та культури, поєднання ідеологічної лінії традиційного китайського ієрогліфічного графічного наративного дизайну та спроба пояснити формальні відмінності від аналогічних робіт у Європі та США, щоб висвітлити націоналізовані характеристики дизайну.

Практична значущість. Дослідження допоможе дизайнерам розпізнати сутність традиційної китайської дизайнерської думки та зрозуміти правила організації елементів і вираження на рівні наративу, щоб надихнути їх на створення інноваційних дизайнів на практиці.

Ключові слова: традиційний стиль, китайська ієрогліфічна графіка, наративне вираження, зв'язок між ієрогліфами, культурні чинники.

ІНФОРМАЦІЯ
ПРО АВТОРІВ:

Лі Сяомін, аспірантка, Київський національний університет технологій та дизайну, Шеньсійський університет науки і технологій, Китайська народна республіка, ORCID 0009-0009-2652-9571, e-mail: 25685626@qq.com

Колосніченко Олена Володимирівна, д-р мист., професор, професор кафедри мистецтва та дизайну костюма, Київський національний університет технологій та дизайну, ORCID 0000-0001-5665-0131, Scopus 55791007500, e-mail: 3212793@gmail.com

Цитування за ДСТУ: Li Xiaomin, Kolosnichenko O. V. A Study of Narrative Language in Traditional Chinese Character Graphics. *Art and design*. 2024. №2(26). С. 20–31.

<https://doi.org/10.30857/2617-0272.2024.2.2>

Citation APA: Li, Xiaomin, Kolosnichenko, O. V. (2024). A Study of Narrative Language in Traditional Chinese Character Graphics. *Art and design*. 2(26). 20–31.